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We will not undertake to Classify any Advertisement received later than the 10th of the Month.

WHY not have an exhibition of decorative art in the shape of mural painting and the like? We certainly do not lack the artistic ability to render such an exhibition pleasing and successful, and it would serve to make the public acquainted with a phase of art in which they are all more or less concerned. There are many new modes of wall and ceiling decoration with which the public is not familiar, and it would be a most desirable feature to bring all these varying plans together and show their beauties and merits.

One advantage we have in this country—there would be no chance for a retrospective exhibition, so popular in France. We would have nothing to look back upon excepting blank and bare walls and desolate ceilings, and we do not want to look that way anyhow; we should have something new, the pattern of to-morrow rather than that of yesterday. Antiquated designs should be ignored and given up—they hang about the talents of many of our best workers, and interfere seriously with the progress of art. Instead of throwing a half dozen old styles together to counterfeit a new one, it would be better that the artist knew nothing whatever of the old forms and relied entirely upon his imagination for suggestions. An exhibition of this kind might prove of considerable value to public and designers alike.

THERE has recently been established in the Louvre, at Paris, a museum of comparative sculpture, giving examples of the sculptural work of the various artists of the same age and of different ages, thus offering the student an opportunity to comprehend, in an unmistakable manner, the variations between the many workers and the progress and deterioration of each epoch. This must, of necessity, be one of the most useful and satisfactory sort of exhibitions, and it is certainly unfortunate that we cannot take advantage of the opportunity that is open to us and create a like exhibit. It is true that we cannot hope to procure many originals, but facilities will be offered us, no doubt, as freely as they were offered England, to make casts from these sculptures, and learning the lesson thus at second hand, anyway. The copies have the distinguishing merit of being better than nothing, which is our present condition. It would be a move in the direction of an effort to secure something of practical value to our artists and students.

OUR English friends have been making considerable trouble and uneasiness for themselves over the proposed disinterment of Shakespeare's bones, and the papers very generally congratulated themselves and the public that the "deseccation" was not allowed.

There is evidence, as nearly authentic as any can well be, that the grave has already been opened or broken into upon two different occasions, and neither time by authorized parties or those who were in the least responsible for their actions. Under these circumstances it would seem eminently proper that an authorized committee should be permitted to determine whether or not the grave does contain Shakespeare's remains, and whether or not the busts now extant are true in showing

the peculiar shape of the skull. There could be many interesting questions disposed of by opening this grave, and the only possible harm could be the disregard shown a doggeral sort of rhyme upon the stone under which he is believed to rest. It must require considerable exercise of the imagination to distinguish anything in this action that assails the memory or dignity of Shakespeare.

Isn't it about time to introduce color into our exterior architecture—into the horrible monotony of brick and stone fronts, of which there seems to be no end, and all presenting the same stolid, uninteresting face. There are many reasons to believe that a movement in this direction, toward introducing some more cheerful element than sandstone into the city facades, would now meet with favor. The people generally have a disposition to increase the attractiveness of their houses by this means, as is very clearly evinced in the extreme popularity of stained-glass panels in front doors, and, in many instances, in rich houses, magnificent hall windows in stained glass. But it should be carried further, and we offer the suggestion for some of our architectural contemporaries to follow up.

"HIGH-ART" in signs is one of its most ridiculous phases, and the extent to which it goes may be very easily seen by a stroll through our streets. One on 14th Street is in a nondescript script, giving the storekeeper's name in letters no two of the same size nor with the same "slant," making the whole thing almost unreadable. Another equally absurd is upon a building on 5th Avenue, not far from 20th Street, the new quarters of a well-known firm. Is it possible that purchasers have become so "dudish" that they require this sort of advertising to attract them, or as guarantees of the store's esthetic qualities?

THE Pedestal Fund Loan Exhibition, toward gathering together sufficient means to complete the pedestal upon which the Bartholdi Statue is to stand in our Harbor, opens at the Academy of Design on December 8th, and we trust it will be a success financially. We have no fear of its success artistically, for the managers are such as to leave no doubt of their ability to bring it to an artistic perfection, while the names of those loaning paintings and other interesting articles are sufficient to guarantee the excellence of the display. French journals have had good reason for suggesting that this statue never be allowed to leave France, for we, as a people, have shown an indifference to its possession and the magnitude of the gift, that is incomprehensible and shameful.

SEVERAL letters recently received from subscribers asking us to give an article or design upon or for some particular subject, reminds us that there are no doubt others of our readers who may desire a hint or design to instruct them in some especial work they may be at or are considering, and if any such will write us, stating their wants, we shall be very glad, if it lies in our power, to gratify them.

ON page 50 of our November issue we gave an illustration of a carved Communion Table, which by an oversight was credited to Mr. Benn Pitman, as carver. We desire to say that the design only was by Mr. Pitman, the carving being the work of MRS. KATE E. PERRY MOSHER, of Covington, Ky., and the table was carved by her for the Second Presbyterian Church of that place.